DOCUMENT RESUME

ED 205 029 FL 012 432

TITLE Resource File for Spanish Instruction in Utah: Beginning, Intermediate, and Advanced.
INSTITUTION Utah State Board of Education, Salt Lake City.
PUB DATE May 81
NOTE 101p.
LANGUAGE English; Spanish

EDRS PRICE MF01/PC05 Plus Postage.
DESCRIPTORS Advanced Placement Programs; *Audiolingual Methods; Language Skills; Lesson Plans; *Resource Units; Romance Languages; Secondary Education; *Second Language Instruction; *Spanish; State Curriculum Guides; *Teaching Guides

ABSTRACT

These materials illustrate the concepts presented in "The Guide for Foreign Languages in Utah." Three model lessons, in elementary, intermediate, and advanced placement Spanish, are presented as a means of illustrating the practical application of the teaching goals and techniques outlined in the Utah "Course of Study for Foreign Languages." The lesson plans present the instructional objective, the lesson content, and the methodology as well as cross references to the course of study. In addition to the model lessons, a special resource section is included to help teachers prepare to teach an advanced placement class in Spanish language or literature. (Author/AMH)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED205029

RESOURCE FILE FOR SPANISH INSTRUCTION IN UTAH

BEGINNING, INTERMEDIATE, AND ADVANCED

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
NATIONAL INSTITUTE OF EDUCATION

THIS DOCUMENT HAS BEEN REPRODUCED EXACTLY AS RECEIVED FROM THE PERSON OR ORGANIZATION ORIGINATING IT. POINTS OF VIEW OR OPINIONS STATED DO NOT NECESSARILY REPRESENT OFFICIAL NATIONAL INSTITUTE OF EDUCATION POSITION OR POLICY

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY
Utah State Dept. of Education
TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

UTAH STATE OFFICE OF EDUCATION
1980
MAY 1981, 800 COPIES

FL012432

INTRODUCTION

The materials in this document illustrate the concepts presented in The Guide for Foreign Languages in Utah. Learning activities, materials, and evaluation procedures have been written for several of the instructional objectives in the "Guide." The materials have been written to help the language teacher who has never had a methods course, as well as the experienced teacher who is searching for new ideas. The materials begin with a basic unit similar to those found in a methods textbook, but the main part of the unit is outlined with detailed instruction given as to what the teacher must do to help the student develop the language skills described in the objectives of the unit.

Some of the finest teachers and professors of methodology in Utah have written the "Guide" and the materials found in this Resource File. They have described in this document, and they can illustrate in their classrooms, that these methods bring favorable results. It is not an easy or simple task to teach foreign languages. Please follow the suggestions that are given in these materials for a successful introduction to teaching a second language. Knowledge of the language, planning, work, persistence, and love of students are basic ingredients.

It is recommended that school districts expand this Resource File by getting groups of teachers together to share information and write additional materials that will help teachers to improve their skills. In this way, students will be able to more thoroughly acquire greater knowledge and ability to use other languages. It would be of service to others if you would share these materials with the Utah State Office of Education as they are developed.

Best wishes for outstanding success in your teaching.

MODEL LESSON IN BEGINNING SPANISH

This model lesson is presented as a means of illustrating the practical application of the teaching goals and techniques outlined in the Course of Study for Foreign Languages in Utah. It consists of the following parts, each of which is accompanied by a brief description of suggested teaching techniques.

I Dialog: Memorization Drill and Exercises

II Supplementary Vocabulary

III Pronunciation

IV Grammar

V Questions

VI Directed Dialog

VII Reading Passage with Comprehension Exercises

VIII Writing Exercises

IX Listening Comprehension

X Cultural Activities

XI Task Assignments

XII Evaluation and Sample Quiz

JUNIOR/SENIOR HIGH BEGINNING SPANISH	DIALOG DRILL AND MEMORIZATION	417 112, 417 122, 417 410
INSTRUCTIONAL OBJECTIVE:	Students will recite the dialog from memory with comprehension using appropriate gestures and correct pronunciation, including proper intonation.	COURSE OF STUDY REFERENCE: P.. 27

LESSON CONTENT

DIALOG

Vamos al partido

1. MARIO: ¿Quieres ir al partido de fútbol?
2. DICK: Sí, ¡cómo no! ¿Cuándo es?
3. MARIO: El domingo. Es el campeonato.
4. DICK: ¿Qué equipos juegan?
5. MARIO: Américas contra República.
6. DICK: ¿Invitamas a las chicas?
7. MARIO: No, esto es cosa de hombres.
8. DICK: ¿Hay peligro con los aficionados?
9. MARIO: Vas a ver. Siempre hay violencia en los partidos.
10. DICK: ¡Este partido sí va a ser fantástico!

PREGUNTAS SOBRE EL DIALOGO

1. ¿Adónde quieren ir Dick y Mario?
2. ¿Cuándo es el partido?
3. ¿Por qué es importante el partido?
4. ¿Qué equipos juegan?
5. ¿Por qué no van a invitar a las chicas?
6. ¿Con quién hay peligro?
7. ¿Por qué hay peligro?
8. ¿Qué dice Dick del partido?

METHODOLOGY

1. Students may read the dialog silently for comprehension, either as a homework assignment or as a classroom exercise. Encourage them to associate each line with the corresponding cue frame (see next page). Have them read the entire dialog through three times before looking up words or expressions which are not understood. These are normally found in an appendix or in the lexicon of the textbook. Students should understand the dialog completely before the ensuing drill.

   An alternate approach is to "pre-teach" new vocabulary words found in the dialog using pantomime, drawings, or visuals cut from magazines, etc.

2. Divide the dialog into two or more logical segments or conversational exchanges

3. You may project an overhead transparency of the non-verbal cues (see next page) on the chalkboard or on a screen.

4. Identify the two characters, Mario and Dick, repeating their names two or three times as you point to them.

5. Present the first five lines of the dialog from memory at normal speed, with gestures and intonation. "Ham it up," playing the roles of Mario and Dick as realistically as possible. Standing to the side of the projected image, face to the left or right to indicate a change of role. Also, puppets may be used to portray the characters or different hats may be worn to show change of role.

6. For class repetition, present the first line at normal speed, with correct intonation and gestures. Have students use gestures during the entire drill, associating each utterance with an appropriate gesture, e.g., the outstretched forearms and hands, with a slight shrug of the shoulders for questions.

7. For longer lines, backward build-up may prove helpful. State the whole line, then repeat last segment, followed by the class, then that segment with the next preceding segment, building to the beginning of the utterance:

   ¿Quieres ir al partido de fútbol? fútbol? al partido de fútbol?
   ¿Quieres ir al partido de fútbol?

8. Present the next line as above.

9. Have class repeat first and second lines after you.

10. Drill remaining lines, repeating all of previous lines with each new line.

LESSON CONTENT

METHODOLOGY

11. Practice lines of the first segment as follows:
    a. Have class repeat all lines of the first segment after you, a line at a time, with gestures.
    b. Point to visual cues, frame by frame, and have the class give the corresponding lines.
    c. You play the role of Mario, and the class takes the part of Dick. Reverse roles.
    d. Have one half of the class take one part, and the other half of the class the other, then reverse roles.
    e. Assign the roles to two "voluntarios" (preferably strong students with some dramatic ability) for recitation in front of the class, leaving the overhead projector on and positioning the students in the order of the characters they will portray appearing on the transparency.
    f. Have students recite in pairs. Do not interrupt students during recitation; correct them afterward.
12. Present the second segment of five lines in the same manner in a subsequent class session, then combine the two segments.
13. Ask students questions on the dialog using the PREGUNTAS SOBRE EL DIALOGO.
14. Pair students off and have them ask each other questions.
15. Personalize the language of the dialog by having students respond to and ask each other personalized questions (see VOCABULARIO ADICIONAL, D).
16. After the supplementary vocabulary has been learned, the students can be paired off to present a free (adapted) dialog, with different names, different sports, etc.
17. If a textbook you are using lacks non-verbal cues in the form of drawings, you can use stick figures (see page 24, Course of Study for Foreign Languages in Utah) also, students who have artistic talent may be asked to make some.

EVALUATION

CONTENT

Vocabulary

el equipo	el hombre
las mujeres	contra
violencia	el fútbol
peligro	República
querer	siempre
jugar	fantástico
ver	cosa
un partido	los aficionados
el domingo	ser
el campeonato	cuando

Phrases

1. un partido de fútbol
2. las chicas lindas
3. cosa de mujeres
4. con los aficionados
5. hay violencia
6. el partido fantástico

Dialog

Include the dialog here

Free Composition

Teacher: Hay que escribir tres frases completas sobre el fútbol europeo.

METHODOLOGY

The first level of evaluation will be dictation of vocabulary items. The words should be spelled correctly including accent marks. Some of the definite and indefinite articles should be given to reinforce students awareness of this important characteristic of the language. Each word should be stated, used in a sentence, and then the word repeated again.

These tests can be given from time to time as the unit progresses. At the teacher's option the papers can be corrected by the students or handed in. The list can be projected on the board and corrected silently or a student may be asked to spell the word using the Spanish alphabet.

Dictate simple phrases. (Correct as mentioned above.)

Teacher dictates every other line of the dialog. The student writes that line plus the next line.

The teacher asks the student to write three to five statements about fútbol.

DIALOG DRILL AND MEMORIZATION (continued)

EVALUATION

1. Have students recite the dialog in pairs in front of the classroom. Grade on:

   a. knowledge of dialog.
   b. pronunciation, including intonation.
   c. use of gestures.

2. Give the students alternate lines of the dialog either on a transparency or in a written exercise and have them supply the missing lines.

3. Ask questions preferably eliciting lines from the dialog as answers.

JUNIOR/SENIOR HIGH BEGINNING SPANISH	SUPPLEMENTARY VOCABULARY	417 410, 417 420

INSTRUCTIONAL OBJECTIVE:	Students will recognize and develop a speaking command of additional words related to the vocabulary in the dialog.	COURSE OF STUDY REFERENCE: P. 32

LESSON CONTENT

VOCABULARIO ADICIONAL

A.

¿Juegas al tenis?
--Sí, juego al tenis.

¿A qué juega el hombre?
--Juega al golf.

¿Juegas al fútbol americano?
--No, juego al fútbol.

¿A que juegas?
--Juego al básquetbol.

¿Juegas al tenis?
--No, juego al ráquetbol.

¿Juegas al ajedrez?
--Sí, juego al adjedrez.

B.

¿Qué hace él?
--Hace alpinismo.

¿Esquías?
--Sí, esquío.

¿Qué hace ella?
--Hace esquí acuático.

¿Qué hace el muchacho?
—Hace camping.

¿Qué hace él?
--Hace gimnasia

¿Qué hace el muchacho.
—Hace ciclismo.

C.

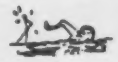
¿Adónde va usted?
—Voy a cazar.

¿Qué vas a hacer?
--Voy a pescar.

¿Qué hace la muchacha?
—Monta a caballo.

¿Vas en bicicleta o en motocicleta?
—Voy en bicicleta.

¿Vas en motocicleta?
—Sí, voy en motocicleta.



¿Qué vas a hacer?
--Voy a nadar.

METHODOLOGY

1. Have students close books.
2. Using visual cues, such as an overhead transparency, point to a figure and ask a question from the script, e.g., "¿Juegas al tenis?" then provide the answer: "Sí, juego al tenis." Have students repeat the question and answer several times.
3. After the students have learned a subsequent question and answer set, return at random to previous ones.
4. Have individual students answer your questions as you point to the figure.
5. Ask students to take your place and ask classmates questions as they point to the figure.
6. Have students ask each other questions. Leave visual cues exposed as a memory aid.
7. Ask students to come to the chalkboard and write an appropriate statement corresponding to a figure displayed on the board.

SUPPLEMENTARY VOCABULARY (continuted)

LESSON CONTENT

VOCABULARIO ADICIONAL (continued)

D. 1. ¿Te gusta jugar al golf?
--No, no me gusta jugar al golf.

2. ¿Puedes ir a cazar?
--Sí, puedo ir a cazar.

3. ¿Vas a hacer gimnásia?

4. ¿Quieres jugar al ajedrez?

5. ¿Sabes esquiar?

6. ¿Te gustaría hacer esquí acuático?

7. ¿Debes ir en bicicleta?

8. ¿Prefieres jugar al fútbol?

9. ¿Tienes que hacer camping?

10. ¿Necesitas hacer alpinismo?

METHODOLOGY

1. Using the visual aids with these statements employing the infinitive form of the verb, conduct drills similar to the previous exercise.

2. Use pattern drills similar to the following:

Teacher: Me gusta jugar al golf. (ir a cazar)
Student: Me gusta ir a cazar.
Teacher: hacer gimnástica
Student: Me gusta hacer gimnástica. Etc.

Teacher: Dígame que sabe esquiar.
Student: Sé esquiar.
Teacher: Dígame que sabe jugar al ajedrez.
Student: Sé jugar al ajedrez. Etc.

3. In response to questions by the teacher, students will respond, using sports of their choice as follows:

Teacher: ¿Quieres jugar al tenis?
Student: No, no quiero jugar al tenis.
Prefiero jugar al ráquetbol.

4. Later, use questions such as the following to expand the language use, to increase attention during conversation activities, and to promote student self-esteem.

Teacher: ¿Quién dijo que quiere jugar al tenis?
Student: Ana dijo que quiere jugar al tenis.
Teacher: ¿Cuál es el deporte favorito de Paco?
Student: El golf es el deporte favorito de Paco.
Teacher: ¿A quiénes les gusta el fútbol?
Student: Les gusta el fútbol a Juana y a David.

JUNIOR/SENIOR HIGH BEGINNING SPANISH	PRONUNCIATION	417 111, 417 121
INSTRUCTIONAL OBJECTIVE: Students will be able to pronounce correctly Spanish intervocalic b and v.		COURSE OF STUDY REFERENCE: P. 31

LESSON CONTENT

Pronunciacion, b and v.

When the Spanish b occurs between vowels, it is not exploded as in English. The lips are not closed completely, thus permitting an uninterrupted passage of air, (caballo, República). The Spanish v between vowels has the same pronunciation as the Spanish inter-vocalic b, being pronounced with both lips slightly separated, and not with the upper lip and lower teeth as in English, (a ver, hay violencia).

Repeat the following after your instructor, making an effort to avoid exploding the b and to pronounce the v the same as a b:

aba	ava
eba	eva
oba	ova
uba	uva
iba	iva

Say the following words and sentences after your instructor:

caballo, a ver, no van, República, hay violencia

METHODOLOGY

Have the students close their books.

Give a pronunciation model of an isolated intervocalic Spanish b.

Have students repeat the model in unison, then individually.

Ask students to repeat the following syllables, first in unison, then individually, checking to insure that the lips are not closed completely. No written form will be shown yet.

aba, eba, uba, oba, iba

Write on the chalkboard: b = v

Show the following written forms and have students repeat after you:

aba	ava
eba	eva
oba	ova
uba	uva
iba	iva

Have students repeat the following words, combinations, and sentences, first in chorus, then individually:

caballo, a ver, no van, República, hay violencia

PRONUNCIATION (continued)

LESSON CONTENT

¿Adónde va usted?
Monto a caballo.
Es Américas contra República.
Siempre hay violencia.
¿Cuándo vamos a ver el partido de fútbol?

METHODOLOGY

¿Adónde va usted?
Monto a caballo.
Es Américas contra República.
Siempre hay violencia.
¿Cuándo vamos a ver el partido de fútbol?

JUNIOR/SENIOR HIGH BEGINNING SPANISH	GRAMMAR	417 211, 417 221, 417 231 417 241, 417 551, 417 568
INSTRUCTIONAL OBJECTIVE:	Students will recognize and use properly in spoken conversation appropriate verb tenses; communicate expressions of feeling; and express affirmative and negative reactions through appropriate gestures.	COURSE OF STUDY REFERENCE: PP. 33-42

LESSON CONTENT

Verbs and Dependent Infinitives

Teacher: Mario juega al fútbol.
Class: Mario juega al fútbol.
Teacher: ¿Juega Mario al fútbol?
Student: Sí, Mario juega al fútbol.
Teacher ¿Juega Mario al fútbol?
Class: Sí, Mario juega al fútbol.
Teacher: Mario y Juan juegan al fútbol.
Class: Mario y Juan juegan al fútbol.
Teacher: ¿Juegan Mario y Juan al fútbol?
Student: Sí, Mario y Juan juegan al fútbol.
Teacher: ¿Juegan Mario y Juan al fútbol?
Class: Sí, Mario y Juan juegan al fútbol.

Teacher: ¿Juegas al fútbol, María?
Maria: Sí, juego al fútbol.
Teacher: ¿Es verdad?
Maria: No, no es verdad.
Teacher: Entonces, ¿juegas al fútbol?
Maria: No, no juego al fútbol.
Teacher: ¿A qué juegas?
Maria: Juego al "chess."
Teacher: ¡Ah! Juegas al ajedrez.
Maria: Sí, juego al ajedrez.
Teacher: ¿Juegas al ajedrez, Antonio?
Antonio: Sí, juego al ajedrez.
Teacher: ¿Te gusta jugar al ajedrez?
Antonio: Sí, me gusta jugar al ajedrez.
Teacher: ¿Sabes jugar al ajedrez, Susana?
Susana: Sí, sé jugar al ajedrez.

METHODOLOGY

Conduct a question/answer activity to introduce and/or practice the verb jugar. Notice that the answer is taught first, then the question is given to elicit the newly learned phrase. (Also notice that although the class will repeat the teacher's cue, when a question is asked, the teacher directs the question to one student only. After that student has responded, the question may be asked of the whole class.) This activity continues through juegan, jugamos, juego, and juegas.

Groups of three or four students can be formed at this point and each group given one card with the questions on it. Students take turns asking and answering the questions for all conjugations.

After practicing these conjugated forms of jugar with personalized questions of this sort, giving all or most of the students a chance to answer, then shift into the "dependent infinitive" type questions and answers. Students should already be familiar with the common constructions me gusta..., voy a..., tengo que.... These are then used with jugar and the other vocabulary of this or former lessons in a personalized conversation as seen at left.

This activity continues until all or most students have participated.

GRAMMAR (continued)

LESSON CONTENT

When one verb directly follows another and is dependent upon it, the second verb is given in its infinitive form. (Verbs in the infinitive form end in ar, er, or ir.)

Quiero jugar.	(I want to play.)
Me gusta jugar.	(I like to play.)
Voy a jugar.	(I'm going to play.)
Necesito jugar.	(I need to play.)
Tengo que jugar.	(I have to play.)
Debo jugar.	(I must play.)

METHODOLOGY

EVALUATION

Conteste las siguientes preguntas con frases completas:

Juan juega al ajedrez. ¿Juegas tú al ajedrez, también? _____

_____.

¿Te gusta jugar al ajedrez? _____

_____.

¿Cuáles otros juegos te gustan jugar? _____

_____.

María trabaja todos los días.
¿Trabajas tú todos los días también?

_____

_____.

¿Te gusta trabajar? _____

_____.

¿Tienes que trabajar mucho? _____

_____.

These written exercises could be done at home, or as a "change of pace" grammar activity to reinforce the principle worked on orally.

LESSON CONTENT

On Transparency or Chalkboard

Juego al fútbol.	Me gusta jugar al fútbol.
Ellos juegan bien.	Ellos saben jugar bien.
Jugamos mucho.	Queremos jugar mucho.

Verbs may stand alone or accompany other verbs as dependent infinitives.

Juego al básquetbol. (I play basketball.)	Quiero jugar al básquetbol. (I want to play basketball.)
Trabajo en un banco. (I work in a bank.)	Voy a trabajar en un banco. (I'm going to work in a bank.)
Voy al cine. (I'm going to the movies.)	Me gusta ir al cine. (I like to go to the movies.)

When a verb stands alone in a sentence it is given in its conjugated form indicating person and number.

juego	(I play)
juegas	(you play)
juega	(he/she plays)
jugamos	(we play)
juegan	(they play)

METHODOLOGY

A brief summary of the grammar principle may be given at this time by one of the students and should simply indicate that when a verb stands alone as in the first set of sentences, it tells who and how many (it is conjugated). When two verbs are used as in the second set of sentences, the first verb is conjugated but the second one is not.

This summary may be the result of a series of specially selected questions that get at similarities and differences of the two sets of sentences.

This textbook presentation may be read outside of class and the workbook exercises done by the students. The teacher may also prepare worksheets for students to complete at home, if no workbook is provided.

JUNIOR/SENIOR HIGH BEGINNING SPANISH	QUESTIONS AND TASK ASSIGNMENTS	417 321 417 420
INSTRUCTIONAL OBJECTIVE:	Students will utilize grammar and vocabulary from the dialog and supplementary vocabulary through performance of task assignments. They will produce the correct word order of interrogative sentences.	COURSE OF STUDY REFERENCE: P. 28

LESSON CONTENT

Tareas

1. Students will pair off and ask each other questions about sports, using expressions and vocabulary from Vocabulario Adicional.

   Example: Te gusta jugar al tenis?
   --No, prefiero jugar al ráquetbol.

2. Ask the person on your right what sport he plays, and then repeat the answer to the person on your left.

   Example: ¿A qué juegas? --Juego al fútbol.
   Él juega al fútbol.

3. You are planning a picnic. Ask five classmates what sports they want to play, then report their answers to the class.

   Example: ¿Qué deporte prefieres?
   --Prefiero el fútbol.
   ¿Qué deporte prefieres?
   --Prefiero el tenis.

   Etc.

   Prefieren el fútbol, el tenis, etc.

METHODOLOGY

The teacher should circulate around the classroom and observe student performance, but should not interrupt students to correct them. Note should be made of errors, which should be brought to the attention of the whole class after the exercise.

Students should be discouraged from asking for translations of English words or from referring to their textbooks.

JUNIOR/SENIOR HIGH BEGINNING SPANISH	DIRECTED DIALOG	417 410, 417 420 417 321
INSTRUCTIONAL OBJECTIVE:	In response to directions by the instructor, students will expand the dialog vocabulary and situation into other communicative contexts. They will produce the correct word order of interrogative sentences.	COURSE OF STUDY REFERENCE: P. 28

LESSON CONTENT

Directed Dialog

Pregúntele a_____si juega al fútbol.
si le gusta ir a los partidos.
si quiere aprender a esquiar.
si prefiere jugar al béisbol o al básquetbol.
si sabe nadar.
si le gusta hacer alpinismo.
si quiere ir a un partido de fútbol.
si el fútbol es cosa de hombres.
si hay peligro en los partidos.
si Mario y Dick invitan a las chicas.
si le gusta hacer esquí acuático.
si el ráquetbol es el deporte número uno aquí.
si prefiere jugar al ajedrez o al tenis.
si el fútbol es su deporte favorito.

METHODOLOGY

This exercise can be livened up and more students can be involved by conducting it according to the following model:

Teacher: Esteban, pregúntele a Ana si juega al fútbol.
Esteban: Ana, ¿juegas al fútbol?
Ana: No, no juego al fútbol.
Teacher: Esteban, ¿qué dice Ana?
Esteban: Ana dice que no juega al fútbol.
Teacher: Clase, ¿qué dice Ana?
Class: Ana dice que no juega al fútbol.

JUNIOR/SENIOR HIGH BEGINNING SPANISH	READING	417 530
INSTRUCTIONAL OBJECTIVE:	By the end of the first year the students will have developed reading skill enabling them to comprehend topical areas listed under 417 560 - 417 568, e.g., describe major holidays or festivals ... play games.	COURSE OF STUDY REFERENCE: PP. 43-45

LESSON CONTENT

¡VIVA EL FÚTBOL!

Mario y Dick quieren divertirse. ¿Qué van a hacer? Bueno, hoy es domingo y naturalmente van a ir a un partido de fútbol. En el mundo hispánico, el domingo es el día del fútbol y hoy juega Américas contra República.

No es un partido de fútbol americano como se juega en los Estados Unidos. En México como en casi todos los países del mundo, fuera de los Estados Unidos, el fútbol europeo es el deporte número uno y tiene muchos millones de aficionados. En inglés se llama "soccer" y es un deporte que están comenzando a jugar más y más en los Estados Unidos.

Los jugadores avanzan y pasan la pelota con los pies. Pueden golpear la pelota con la cabeza o con el pecho pero no se permite tocarla con las manos. Mario dice que el fútbol americano no es fútbol porque se usan las manos más que los pies.

Mario y Dick no invitan a las chicas porque en el mundo hispánico no es costumbre llevar a chicas a los partidos. El fútbol es más bien una diversión de los hombres. También a veces hay violencia entre los aficionados y puede ser peligroso.

El equipo que gana hoy, entra en el campeonato internacional que se llama "la copa mundial." Americas y República son los rivales tradicionales del país y va a ser un partido muy reñido. ¡Qué emoción! Vamos al partido, dice Mario. ¡Viva el fútbol!

METHODOLOGY

One of the first selections the student will read is the basic dialog, however, students should also have an experience in reading selections which are adapted to their interests and vocabulary level.

Prepare the students for reading by explaining the meaning of new words found in the selection.

divertirse	comenzar
reñido	avanzar - avanzan
emoción	pasar - pasan
golpear	el pecho
costumbre	tocar
los pies	la copa mundial

Tape the selection and have the students follow as the tape is played. For a greater challenge, have the students read the selection without the tape.

After reading, the teacher can ask questions similar to those written below the dialog. An acceptable variation is to have students read the sentence that answers the questions. Students should not read vocally before the class until they have read silently.

READING (continued)

EVALUATION

METHODOLOGY

Preguntas sobre la lectura "Viva el Fútbol"

1. ¿Qué van a hacer Mario y Dick para divertirse?
2. ¿Cuál es el deporte número uno en México?
3. ¿Cuál es el día del fútbol en Latinoamérica?
4. ¿Cómo se llama el fútbol europeo en inglés?
5. ¿Se juega mucho al sóccer en los Estados Unidos?
6. ¿Cómo avanzan la pelota en el fútbol europeo?
7. ¿Se permite tocar la pelota con las manos en el fútbol europeo?
8. ¿Pór qué dice Mario que el fútbol americano no es fútbol?
9. ¿Por qué no invitan Mario y Dick a las chicas?
10. ¿Quiénes causan la violencia en los partidos?
11. ¿El fútbol es más bien una diversión de las mujeres o de los hombres?
12. ¿Le gusta más el fútbol americano o el soccer?

JUNIOR/SENIOR HIGH BEGINNING SPANISH	WRITING	417 340, 417 344, 417 440
INSTRUCTIONAL OBJECTIVE:	By the end of the beginning level, students will use correct word order in writing declarative, interrogative, negative, imperative sentences containing adverbs, adjectives, and pronouns.	COURSE OF STUDY REFERENCE: P. 46

LESSON CONTENT

1. Escriba las palabras siguientes en orden alfabético:

quieres	equipo	fantástico
partido	campeonato	querer
cuando	contra	jugar
domingo	hombre	invitar
mujer	peligro	ver
violencia	fútbol	juegan

2. Complete las frases siguientes con las palabras apropiadas:

a. ¿Quieres ir al_____de fútbol?
b. Sí, ¡cómo no! ¿_____es?
c. ¿Qué_____juegan?
d. ¿Invitamos a _____ _____?
e. No, esto es _____de hombres.
f. ¿Hay _____con los_____?
g. Siempre hay ___en los partidos.
h. ¡Este _____sí va a ser_____!

3. Complete el diálogo:

¿Quieres ir al partido de fútbol?

_____

El domingo. Es el campeonato.

_____

Américas contra República.

_____

No, esto es cosa de hombres.

METHODOLOGY

After students have learned to use with meaning the vocabulary of the dialog, various writing drills and exercises should be given. Usually the sequence of difficulty progresses from copying words and phrases to completing words and phrases to directed composition. As soon as possible students should be asked to develop free compositions starting with 15-20 words and building up to 50-75 words by the end of the first year.

1. Particular attention should be paid to vowel combinations (quieres, juegan, etc.). Omission of accents and the use of a capital D in domingo should be counted as misspellings.

2. Use an overhead transparency to show the correct solution.

3. As a change of pace, project an overhead transparency on the chalkboard and have several students fill in the blanks.

WRITING (continued)

LESSON CONTENT

4. Al lado de cada definición, escriba la palabra definida:

   a. el partido que determina el mejor equipo de todos = _____
   b. el sexo opuesto de mujer = _____
   c. las personas que van frecuentemente a los partidos = _____
   d. el día después del sábado = _____

5. Complete las frases siguientes:

   Algunos aficionados creen que el mejor equipo de todos es _____.

   Otros aficionados dicen que _____ es el mejor equipo. Por mi parte prefiero _____. Ellos han ganado más partidos que _____. Si estos dos equipos juegan _____ veces, los _____ van a ganar _____ veces.

6. Escriba una composición, contestando las siguientes preguntas:

   a. ¿Cuál es su deporte favorito?
   b. ¿Cuándo se juega este deporte?
   c. ¿Dónde se juega el deporte?
   d. ¿Cuántos jugadores forman un equipo?
   e. ¿Usan pelotas, raquetas, u otra cosa cuando juegan?
   f. ¿Van las chicas?

METHODOLOGY

As a variation, students could be asked to use words in sentences.

Free Completion - Blanks may be varied to provide more or less freedom for student responses. For example:

Easier (less freedom)

. . . que el mejor _____ es . . . .
Ellos han ganado más _____ que . . . .

More difficult (more freedom)

Algunos aficionados creen _____
_____.
Otros aficionados dicen _____
_____.
Por mi parte, yo prefiero _____
_____.

Guided Composition - This activity can be made more or less difficult by varying the type of questions asked:

Easier

¿Prefieres más el béisbol o el fútbol?
¿Se juega al béisbol durante el verano o el invierno?

More difficult

¿Por qué le gusta este deporte?

WRITING (continued)

EVALUATION

Vocabulary

el equipo	el hombre
las mjueres	contra
violencia	el fútbol
peligro	República
querer	siempre
jugar	fantástico
ver	cosa
un partido	los aficionados
el domingo	ser
el campeonato	cuando

The first level of evaluation will be dictation of vocabulary items. The words should be spelled correctly including accent marks. Some of the definite and indefinite articles should be given to reinforce students awareness of this important characteristic of the language. Each word should be stated, used in a sentence, and then the word repeated again.

These tests can be given from time to time as the unit progresses. At the teacher's option the papers can be corrected by the students or handed in. The list can be projected on the board and corrected silently or a student may be asked to spell the word using the Spanish alphabet.

Phrases

1. un partido de fútbol
2. las chicas lindas
3. cosa de mujeres
4. con los aficionados
5. hay violencia
6. el partido fantástico

Dictate simple phrases. (Correct as mentioned above.)

Dialog

Include the dialog here.

Teacher dictates every other line of the dialog. The student writes that line plus the next line.

Free Composition

Teacher: Hay que escribir tres frases completas sobre el fútbol europeo.

The teacher asks the student to write three to five statements about futbol.

WRITING (continued)

EVALUATION (continued)

1. En el mundo hispánico el día de fútbol es el_____.

2. Los dos equipos que van a jugar son _____ y _____.

¿Cuáles son algunas diferencias entre el fútbol Americano y el fútbol europeo?

3. _____.

4. _____.

5. _____.

6. ¿Cuál es el juego más popular del mundo? _____

En las frases siguientes ponga la letra "v" al lado de la frase si es verdad o la letra "f" se es falsa.

7. Las mujeres van al partido de fútbol. (f)

8. Es peligroso para las mujeres en el partido de fútbol. (v)

9. Los aficionados son muy entusiastas. (v)

10. Hay mucha violencia entre los aficionados en un partido de fútbol. (v)

11. No es peligroso para los hombres en el partido de fútbol. (f)

12. Mario y Dick piensan que el juego no será bueno y no van. (f)

13. - 20.

The test in written form will be given to the students only after they have been taught the meaning of all vocabulary used in the test, e.g., diferencias, inteligentes, entusiastas, piensan.

The test items require a written answer. Most of the items demand recall but items 7 through 12 require interpretive judgment on the part of the student. Items 13 through 20 are two sentences dictated by the teacher. Each sentence is worth four points. Give 1 point if all the words are included. Give 3 additional points if there are no spelling errors.

13-16. Ana y Josefina van a jugar al tenis en el parque.

17-20. Ellas son muy amigas y siempre juegan al tenis cada día porque son miembros del equipo de su escuela.

JUNIOR/SENIOR HIGH BEGINNING SPANISH	LISTENING COMPREHENSION	417 310 - 417 314
INSTRUCTIONAL OBJECTIVE:	Students will be able to recognize basic sentences in spoken conversation and oral narrative.	COURSE OF STUDY REFERENCE: PP. 29-30

LESSON CONTENT

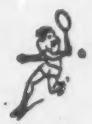
1. Mario le pregunta a Dick si quiere ir al partido de fútbol. (v)
2. Dick contesta que no. (f)
3. Dick pregunta cuándo es. (v)
4. Mario contesta que es el domingo. (v)
5. Mario dice que es en el campo. (f)
6. Dick no sabe qué equipos juegan. (v)
7. Mario sabe qué equipos juegan. (v)
8. Mario no quiere invitar a las chicas. (v)
9. Mario dice que hay peligro con las chicas. (f)
10. Dick dice que el partido va a ser fantástico. (v)

METHODOLOGY

The teacher reads a series of statements relating to the dialog. If the statement is true, the students raise their right hand. If it is false, they raise their left hand.

An alternate method of response would be marking v="verdadero" or f="falso" on a sheet of paper.

EVALUATION

1.  "Juega al golf."

2. "Juega al fútbol europeo"

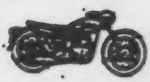
Students are shown a picture and at the same time hear a statement on tape. If the statement and picture match, the students mark "sí" on their answer sheet; if they do not match, they mark "no."

LISTENING COMPREHENSION (continued)

EVALUATION (continued)

3. "Hace esquí acuático."

4. "Monta a caballo."

5.  "Es una motocicleta."

JUNIOR/SENIOR HIGH BEGINNING SPANISH	CULTURE	417 667
INSTRUCTIONAL OBJECTIVE: Students will be able to use appropriate songs and games of the country.		COURSE OF STUDY REFERENCE: PP. 48-64

LESSON CONTENT

Abuelita por tí.
Abuelita por a.
I por i.
I por a.
(Name of school) hip hip
Raaaa.

(Variation)

Líder: Abuelita por tí.
Grupo: Abuelita por a.
Líder: I por i.
Grupo: I por a.
Líder: (Name of school) hip hip
Grupo: Raaaa.

METHODOLOGY

During a unit such as the present one where sports are being studied or emphasized, students will enjoy learning cheers in Spanish and using them at school sporting events. Set up a special cheering section and have one of the school's cheerleaders come to class and practice with your students.

Also, a competition could be arranged with the other foreign language students at the school to see which group can shout the loudest during the games.

Students may also write new yells in the foreign language.

JUNIOR/SENIOR HIGH BEGINNING, INTERMEDIATE AND ADVANCED	LESSON PLANS	417 418 419
INSTRUCTIONAL OBJECTIVE:	The teacher will organize lesson plans so that the students do not become bored with doing the same thing day after day after day. Variety and change of pace should be included in daily lesson plans.	COURSE OF STUDY REFERENCE:

SAMPLE LESSON OUTLINE

I

TEACHING OBJECTIVES	MINUTES
Warm-up	5
New Dialog	15
Grammar Presentation	7
Pattern Drills	5
Pronunciation Drills	10
COMMUNICATIVE EXERCISE	10
Questions by Students and Clarification	3

II

TEACHING OBJECTIVES	MINUTES
Warm-up	5
Writing Exercise	7
Dialog Recitation	10
Supplementary Vocabulary	10
Pattern Drills	5
Re-entry of Dialog and Supplementary Vocabulary COMMUNICATIVE EXERCISE	10
Questions and Clarification	3

JUNIOR/SENIOR HIGH BEGINNING SPANISH	WARM-UP	417 562 417 568
INSTRUCTIONAL OBJECTIVE: Students will enjoy the opportunity to generate language on a basic level using previously learned content in weather, expressions of feeling, etc.		COURSE OF STUDY REFERENCE: PP 48-53 PP 25-26

LESSON CONTENT	METHODOLOGY
¿Qué tiempo hace hoy? ¿Hace buen tiempo o hace mal tiempo? ¿Hace frío? ¿Hace calor? ¿Hace sol? ¿Está nublado? ¿Llueve? ¿Nieva? ¿Hay niebla? ¿Va a llover (nevar) hoy? ¿Va a hacer calor mañana? ¿Va a estar nublado mañana? ¿Va a hacer sol mañana?	Ask students questions about the weather. Have students ask each other questions. Do not go beyond ten minutes.
¿Cuál es su profesor(a) favorito(a)? ¿Por qué? ¿Quién es el profesor favorito de Jorge? ¿Por qué?	Ask student who their favorite teacher is. Ask them why. Have a student ask the questions.
Teacher: (A Roberto) ¿Cual es su deporte favorito? Student: (A Roberto) Le gusta esquiar.	Teacher asks student to come to the front of the class and pantomime his favorite sport, swimming, skiing, tennis, etc. Then asks the class members what Robert's favorite sport is.

esquiar	cazar
nadar	ir en bicicleta
brincar	jugar al fútbol americano
jugar al tenis	hacer esquí acuático
hacer camping	montar a caballo

MODEL LESSONS IN INTERMEDIATE SPANISH

At the intermediate level the student increases or expands the skills established on the beginning level. Expanded knowledge of structure, extensive increase in vocabulary and extensive skill in communication in the language are the achievements of the intermediate student. The student should master the sound system, recognize sounds from various regions where the language is spoken, master sound production of the language, read materials appropriate to age and interest level, increase skill in spelling and writing, use all of the major structures of words, understand how and where to place words in sentences, increase vocabulary by an additional 1,500 words and understand how to use the language to communicate through listening, speaking, reading, and writing about the essential elements of the culture of native speakers in such areas as current events, literary work, music, art, history, and the value system of native speakers.

Model lessons are presented in the ares of:

Vocabulary building through reading
Vocabulary building through writing
Reading Selection
Pronunciation - b & v
Culture - Geography of Latin America
Listening Comprehension - Imperatives

JUNIOR/SENIOR HIGH INTERMEDIATE SPANISH	VOCABULARY BUILDING THROUGH READING	418 410, 418 411, 418 430, 418 440, 418 460
INSTRUCTIONAL OBJECTIVE:	Through reading in a graded reader and by means of subsequent exercises, students will expand their productive vocabulary.	COURSE OF STUDY REFERENCE: P. 32

LESSON CONTENT

Read the anecdote on page ___ of your graded reader three times. On the third reading, make a note of all words which you do not understand and when called on by your teacher, ask the meaning of the words, then use them in a sentence. Copy the sentences in your vocabulary notebook. Be prepared to supply the missing words as the teacher reads the anecdote and pauses to indicate a blank, or write the missing words in blank spaces in a written handout. You will be asked to write a portion of the anecdote as a dictation.

METHODOLOGY

Have students read an anecdote from their graded reader. Instruct them to read it through three times, making a note of misunderstood words only on the third reading. Do not allow them to look up meanings in the lexicon. After all students have completed their reading, ask them which words they did not understand. Ask other students if they can explain the meaning in Spanish, or give a synonym or an antonym. If they are unable to do so, explain the meaning in Spanish and have the students use the word in a sentence and then write it in their vocabulary notebooks.

Avoid translating into English since many students like to discover the meaning of a new word without recourse to their native language, finding that the mental effort involved helps them to remember the word.

EVALUATION

Read the anecdote aloud, allowing pauses to indicate missing new vocabulary and having the class supply the words in unison.

VOCABULARY (continued)

EVALUATION (continued)

Give a word and have students use it orally or in writing in the form of a definition, synonym, antonym, or an expression or sentence.

Dictate a portion of the anecdote.

Check students' vocabulary notebooks periodically.

JUNIOR/SENIOR HIGH INTERMEDIATE SPANISH	VOCABULARY BUILDING THROUGH WRITING	418 440
INSTRUCTIONAL OBJECTIVE:	By the end of the intermediate level, students will have increased vocabulary through a variety of easy writing experiences and dictation and will be able to spell and write with ease at least 1,000 words and expressions.	COURSE OF STUDY REFERENCE: P. 46

LESSON CONTENT

Guided composition based on reading selection.

After reading a selection on Christopher Columbus, the student receives the following assignment:

Ud. es Cristóbal Colón. Cuente ud. la historia según su propio punto de vista. (Use las siguientes preguntas como guía.) Empiece así: Yo nací en Genoa. . . .

¿Dónde nació? ¿Cuándo? ¿Cómo era su familia? ¿Qué clase de trabajo hizo como joven? ¿Qué trabajo hizo luego? ¿Trabajó como marinero?

Guided Composition

Ud. es el abuelo(a). Escriba una carta a su hija y nuero. Dígales que piensa visitarles (incluya la fecha y hora de su llegada). Exprese sus sentimientos de verlos otra vez. Digales cuánto tiempo piensa quedar con ellos. Pregúnteles cómo están su nietos. Dígales que va a traerles unos regalos (dígales lo que les compró). Termine su carta con amor.

METHODOLOGY

At the intermediate level students are able to form sentences and short paragraphs if they receive specific guidance before and during the task. Teach areas of possible errors before allowing students to begin. Also, remember the negative effect of a paper completely covered with red ink. Decide beforehand which errors you will correct and which you will ignore.

Before assignment, discuss proper opening and closing for personal letters, as well as appropriate use of tu form. Also anticipate areas where other possible errors might occur depending on previous work.

JUNIOR/SENIOR HIGH INTERMEDIATE SPANISH	READING SELECTION	418 662, 418 130, 418 140, 418 430, 418 440
INSTRUCTIONAL OBJECTIVE:	The student will read with understanding literary work within the experience and interest of students.	COURSE OF STUDY REFERENCE: PP. 43-45

LESSON CONTENT

"Dios", escribió, "si no me ayudas, pasaré hambre con toda mi familia durante este año. Necesito cien pesos para volver a sembrar y vivir mientras viene la nueva cosecha, porque el granizo . . ."

Escibió "A Dios" en el sobre, metió la carta y, todavía preocupado, fue al pueblo. En la oficina de correos, le puso un sello a la carta y echó ésta en el buzón.

Un empleado, que era cartero y también ayudaba en la oficina de correos, llegó riéndose mucho ante su jefe, y le mostró la carta dirigida a Dios. Nunca en su existencia de cartero había conocido esa casa. El jefe de la oficina . . . gordo y amable . . . también empezó a reír, pero muy pronto se puso serio y, mientras daba golpecitos en la mesa con la carta, comentaba:

--¡La fe! ¡Ojalá que yo tuviera la fe del hombre que escribió esta carta! ¡Creer como él cree! ¡Esperar con la confianza con que él sabe esperar! ¡Empezar correspondencia con Dios!

METHODOLOGY

Introduce reading selection by giving students a preview of the story--use visuals, gestures, cognates, etc., as you relate certain parts of the story.

Hand out questions relating to content--be imaginative in making up questions (use a variety of True-False, Multiple Choice, and Completion types).

Relate the reading to the students' individual situation and feelings as they respond to written and oral discussion of the selections.

READING SELECTION (continued)

LESSON CONTENT

Comprehension Questions

Verdadero-falso

1. Lencho necesita la ayuda de Dios.

2. El se decide orar y pedirle a Dios el dinero.

_____

3. El jefe de correos era un hombre . . .
   a. antipático y serio
   b. amable y gordo
   c. duro y alto
   d. fiel y simpático

4. Lencho necesita dinero para . . .

_____

5. ¿Escibió Ud. una vez una carta a Dios?
   ¿A Santo Clos?
   ¿Qué pidió?

6. ¿Le gusta escribir cartas?
   ¿Por qué?

7. Si Ud. pudiera escribir a cualquiera persona,
   ¿a quién escribiría?
   ¿Por qué?

METHODOLOGY

Dramatize the story by having pairs of students play the roles of the cartero and the jefe.

JUNIOR/SENIOR HIGH INTERMEDIATE SPANISH	PRONUNCIATION b & v	418 110, 418 120, 418 140
INSTRUCTIONAL OBJECTIVE:	Students will master the recognition and the production of the fricative and occlusive Spanish b (v).	COURSE OF STUDY REFERENCE: P. 31

LESSON CONTENT

b, v

We have learned that Spanish b when it occurs between vowels is not exploded as it is in English. The lips are not closed completely, thus permitting an uninterrupted passage of air, (caballo). We have also learned that the Spanish v is pronounced exactly like the Spanish b, i.e., with the two lips rather than with the upper teeth and lower lip as in English (a ver). However, when the b and v occur at the beginning of a breath group they are "exploded" as in the case of English b in Boston beans. (Vamos al partido. Buenos días.) The "exploded" b also occurs after m or n (hombre, invitamos).

Repeat the following after your instructor, being careful to pronounce the b and the v in the same manner:

¡Vamos! ¡Basta! ¡Vaya! bueno ambos hombre

Pronounce the following words and sentences, making a distinction between the "exploded" b (v) and the b (v) in which the lips are not completely closed.

¡Voy! a ver
bonito caballo
¡Venga! uva
¡Bien! Cuba

METHODOLOGY

Have the students close their books.

Give a pronunciation model of intervocalic b (v), then an "exploded" b (v).

Have the students repeat the model in unison, then individually.

Ask the students to repeat the following words after you.

¡Vamos! ¡Basta! ¡Vaya! Bueno. Bien. ambos hombre caballo República Cuba a ver hay violencia

Invitamos al joven cubano.
Vamos a ver al hombre.
Eva monta a caballo.
Voy en bicicleta con Pablo.

EVALUATION

As you pronounce the following words, have the students raise one finger when they hear an intervocalic b or v, and two fingers when they hear an "exploded" b or v.

¡Vamos! Cuba caballo ¡Basta! República
invitamos

Using a transparency or other suitable visual aid show the following words and sentences and have students repeat them first in unison, then individually:

Bueno, vamos en bicicleta.
Invitamos a los hombres.
Bien, montamos a caballo.
¿Violencia? Sí, la hay a veces.

Ask individual students to read the following passage. Note failure to pronounce the bilabial v and lack of distinction between intervocalic and "exploded" b and v.

Bernardo y Pablo van a ver un partido de fútbol entre "México" y "República". Van el domingo. No invitan a las chicas porque es cosa de hombres y a veces hay violencia.

JUNIOR/SENIOR HIGH INTERMEDIATE SPANISH	CULTURE - GEOGRAPHY OF LATIN AMERICA	418 665
INSTRUCTIONAL OBJECTIVE:	Students will identify the Latin American countries and their capitals and locate them on a map.	COURSE OF STUDY REFERENCE: P. 51

LESSON CONTENT

Display a map of South America, preferably on an overhead transparency projected on the chalkboard, with the names of countries and capitals omitted.

Display a similar map of Central America and the Caribbean.

METHODOLOGY

Pointing to the country on the map, give its name, with the article el or la, where appropriate. Repeat it several times, then have the students repeat - always with the article, if used. Do the same for the capitals, associating the name of the capital city with each country.

Review the names and locations of previously learned countries and capitals after each new one is learned.

Point to countries at random and have the class give both the name of the country and the capital. Have individuals do likewise.

Have a contest in which students come to the map and attempt to name the most countries with their capitals.

Have students stand. Point to a country and have students in turn name both it and its capital (always with el or la where required). Students who fail must sit down. The student who remains standing the longest is the winner.

Have students come to the board and write in names of countries and capitals.

EVALUATION

Hand out a blank map showing only the countries' borders and location of the capitals. Students will write the names of the countries and their capitals. Critique the exercise by showing a transparency overlay with the names. Emphasize correct spelling and the use of the article el or la.

JUNIOR/SENIOR HIGH INTERMEDIATE SPANISH	LISTENING COMPREHENSION - IMPERATIVES	418 264, 418 410
INSTRUCTIONAL OBJECTIVE:	Students will be able to recognize imperatives in spoken conversation and oral narratives.	COURSE OF STUDY REFERENCE: PP. 29-30

LESSON CONTENT

Tape script

"Estás caminando por la calle.
Ves un quiosco; sonríe.
Para en frente del quiosco.
Mira un diario.
Recoje el diario.
Da una peseta al dueño del quiosco.
Recoje el cambio que el dueño te ofrece.
Abre el diario en la pagina cinco.
Léelo un poquito.
Te fijas en que hoy juegan el campeonato
nacional en el estadio Benavente.
Sonríe otra vez.
Cierra el diario y dóblalo.
Déjalo caer al suelo.
Saca el billetero del bosillo o de
la bolsa.
Abrela y mira si tienes
bastante dinero para la entrada.
Ves que no tienes nada.
Pon una cara triste y llora un poquito.
Mete tu billetero en el bosillo o bolsa.
Recoge el diario otra vez.
Ponte a leerlo de nuevo."

METHODOLOGY

"Audio-motor Unit"

The script at the left can be tape-recorded by the teacher. The teacher then plays the tape and acts out all of the commands using appropriate props while the students listen and observe. The tape is then played a second time and students act out the commands given. During this second playing, the teacher may wish to do the actions with the students or simply observe to see how well students are comprehending.

A brief discussion of certain cultural points illustrated by the tape may be conducted at the conclusion of the listening activity.

LESSON CONTENT

EVALUATION

Parts of the tape may be recombined and played again at a later date as part of a listening comprehension check or quiz. Students could respond in a variety of ways including marking a check list, jotting down key words, marking appropriate pictures or drawings, etc.

SENIOR HIGH ADVANCED SPANISH	LISTENING FOR ERRORS IN PRONUNCIATION	419 110, 419 120, 419 130 419 140
INSTRUCTIONAL OBJECTIVE:	After hearing a recording of a passage read in Spanish by a beginning student, students will be able to identify common errors in the pronunciation of vowels and consonants.	COURSE OF STUDY REFERENCE: P. 31

LESSON CONTENT

You will hear a first-year Spanish student's recording of a passage, a written version of which will be furnished you. Observe errors in pronunciation of all vowels and of consonants b, d, g, j, ll, n, r, rr, and v, and be prepared to point them out to the class, giving specific examples.

You should be prepared to orally read the same passage when called on and to analyze other students' pronunciation after they have read it.

METHODOLOGY

Have a first-year student record a short passage in Spanish which contains the five vowels and the consonants b, d, g, j, ll, n, r, rr, and v. Show the written text to the student either on a transparency or in a written hand-out. Play the tape and ask students to listen to the vowel sounds and analyze any pronunciation errors. They should be able to detect the drawled, diphthongized vowels. Play the tape several more times, asking the students to analyze one or two consonant sounds each time. If incorrect pronunciation of fricative b, (v), d, and g, breathy j, lack of tension of lips or tongue for ll and n, and improper pronunciation of r and rr are not detected by the students, these pronunciation errors should be brought to their attention.

Either read the passage yourself or play a recording made by a native speaker and have students comment on the contrast with the student's recording.

Have students read the passage aloud in unison, then individually and have the class comment on both correct and incorrect pronunciation.

LISTENING FOR ERRORS IN PRONUNCIATION (continue

EVALUATION

As students listen to the beginning student's recording have them underline on a written text the vowels which are mispronounced, then during subsequent playings have them underline mispronounced consonants.

Have students read the passage individually. Evaluate their ability to pronounce the vowels and consonants correctly.

JUNIOR/SENIOR HIGH ADVANCED SPANISH	UNDERSTANDING RAPID SPEECH	419 110
INSTRUCTIONAL OBJECTIVE:	Students will be able to comprehend speakers at various speeds.	COURSE OF STUDY REFERENCE: PP. 29-30

LESSON CONTENT

Play a tape recording of two native Spanish speakers discussing a soccer game at natural speed. Some colloquial language is included, and verbs in different tenses are employed (preterit, imperfect, future, etc.).

A recorded newscast or weather report is played to the class.

METHODOLOGY

Provide the students with written questions in Spanish on the taped conversation or broadcast to study before they hear the tape.

Play the tape twice, allowing a pause after the first playing for answering the questions; then allow time after the second playing for completing or modifying the answers.

Using a transparency or a written sheet, have students fill in blanks in writing or orally with missing key words.

Ask oral questions in order to stimulate a discussion, or have students ask the questions.

Have students give an oral summary of the contents of the tape.

If commercial tapes are not readily available, native speakers from the community can be recruited to provide the voices. To make it sound more natural, the speakers, rather than reading from a script, could engage in an informal, flexible conversation.

SENIOR HIGH ADVANCED PLACEMENT	PREPARING TO TEACH AP SPANISH	419 662
	This special resource section was written to help teachers prepare to teach an advanced placement class in Spanish language or literature.	COURSE OF STUDY REFERENCE:

In an advanced placement program course, content must be equal to third year college level. Therefore, the preparation and demands on students as well as teachers must start long before students are in the advanced class. Proficiency must be realized in all four skill areas and lessons and activities planned to that end.

Other statements of support:

I. Assuming the need for an Advanced Placement program is evident as expressed by the desires of motivated students and the support of the school administration, the foreign language teacher should:

   a. Obtain an AP booklet through the counseling office and order specifically: Beginning an AP Spanish Language (Level 3) Course and Tape recording (Spanish Language, form a, 1977).

   b. Utilize existing materials and supplement them with other materials chosen from the teacher's own background, catalogs, and suggestions from other AP teachers; include interesting taped materials. (Note: AP materials are not on the school district nor the state textbook list.)

   c. Enlist the help of native speakers to assist students build their skills in speaking. Have students record assignments on their own cassettes, assign a written composition once a week to be left in a class in a notebook, give an intensive review of grammar and teach culture intensely.

   d. Be prepared as a professional teacher to put in extra time with your few AP students. Maybe after three or four years, you will have a full class. Take extra classes or at least spend time reviewing your own background.

   e. Look into the possibility of giving the National Spanish Exams or encourage some students to take the CLEP tests; participate in Foreign Langauge Fairs; encourage students to go on a college sponsored tour to Latin-America or Spain preferably during the summer between the junior and senior year; sponsor the National Spanish Honor Society (La Sociedad Honoraria Hispánica) for the fourth and fifth level students; check with administrators for the possibility of lettering in a foreign language so students can begin in their sophomore year to complete the requirements. Sponsor an active Spanish Club in conjunction with lettering and the SHH; encourage participation in the Sterling Scholar competition; enlist the aid of AP students whenever possible to have a foreign exchange student live with them, or be an exchange student themselves. Submit articles to the

community newspaper, to the Deseret News and Salt Lake Tribune Lifestyle through the school reporter, to the school newspaper, to the PTSA newsletter to parents, and buy a page in the yearbook for the Honor Society and the Spanish Club. Visibility is always useful. (Note: Remember that the sponsoring teacher has to belong to the national AATSP to participate in the National Exams and the SHH.)

f. Keep a library of current reference books on methodology, literature and grammar and current texts including third year college texts.

g. Gather information from the universities and colleges in Utah to guide the students in the transition from high school to college. Students need to know university policy in regard to credit hours earned from certain classes, scholarships available and careers that require proficiency in Spanish. The University of Utah has a reciprocal agreement with high schools for interlibrary loans for materials without charge for a certain length of time.

i. Share ideas, materials and information with other AP teachers realizing that strength is gained by communicating, sharing, and caring.

j. Realize that many of your AP students work after school, are involved in extracurricular activities, and have other AP classes. These history, English, chemistry, etc., AP classes have been in existence for some years so use wisdom and consider the work load of your students.

ADVANCED PLACEMENT PUBLICATIONS 1981-82

Spanish (Language, Literature)

Item number	Title	Price
201371	1981 AP Course Description in Spanish	$4
254833	Set of free-response questions used in recent years	2
208942	Beginning an AP Spanish Language (Level 3) Course	2
235477	Grading the AP Examination in Spanish Language	2
464632	Tape recording (Spanish Language, form A, 1977)	6
208940	Beginning an AP Spanish Literature (Level 3) Course	2
235478	Grading the AP Examination in Spanish Literature	2
468162	Tape recording (Spanish Literature, lectures, form B, 1978)	6
468163	Tape recording (Spanish Literature, poetry form B, 1978)	6

ADVANCED PLACEMENT SPANISH (continued)

General Bulletins

273654	Some Questions and Answers about the Advanced Placement Program (limit of 50 copies)	Free
297902	What College Students Say about Advanced Placement By Patricia Lund Casserly	1 copy on request
	Complete List of the Readers of the 1980 Advanced Placement Examinations	1 copy on request
201134	A guide to the Advanced Placement Program (limit of 5 copies)	Free
200962	Bulletin for Students, Advanced Placement Program (limit of 1 information copy) (regularly distributed to all participating AP schools)	Free

Address

College Board Pulbications Orders
Box 2815
Princton, New Jersey 08541

Another Good Source:

The 1976 Advanced Placement Program in Spanish Literature
by Melida P. Lopez
AP Spanish
Consultant of the College Entrance Examination Board of the Western Region

Spanish Books — Price in '77 was $4.25
Dr. Bernard Hamel
2326 Westwood Blvd.
Los Angeles, California 90064

A Brief Description of the Advanced Placement Language Exam

The test is given in the high school in May. Students who score 3 or better on the exam receive 12 hours of college credit and are placed in a 300 level course. The cost of the test is $32.00. The AP test evaluates a skill, not facts. Reading, writing, listening, and speaking are all evaluated equally.

ADVANCED PLACEMENT SPANISH (continued)

Section I

Listening

1. The student hears a short narrative and then answers a series of oral mutiple-choice questions.

2. The student hears a ten-minute lecture in the language then answers a series of written mutiple-choice questions.

Reading

1. The student reads a number of incomplete statements for which he must select the most appropriate of four completions.

2. The student is asked to select the word or phrase that will make the sentence he reads grammatically correct.

3. The student is asked to select the part of a sentence that is incorrect in the context of the complete sentence.

Section II

Writing

1. The student is asked to read a paragraph and fill in the blanks with the correct form of the verb indicated.

2. The student is asked to write a well-organized and coherent essay on the assigned topic. It should be at least 200 words in length and the student has 45 minutes to write.

Speaking

1. The student hears a number of instructions or questions then he will have 15 seconds to reply briefly and correctly in the language. (Each student records his responses individually.)

2. The student sees pictures that represent a story. He is given one minute to think about the pictures and two minutes to talk about them in the language.

Options for Receiving College Credit During High School

1. Advanced Placement Language Tests.

2. College-level courses taught in the high school.

3. Placement Tests. Upon entering a specific university, a student may contact the language department and request such a test. There is usally a $15.00 charge for the test. In addition, if a student desires credit, he must pay for the credit. The student should contact the department at the address listed below to discuss the details of this test.

4. A student may take college-level courses for credit during his senior year, if he can obtain a release from his high school. This takes some planning, since he must also be admitted to the university.

5. A student may enroll in college courses during the summer before his senior year. Again, however, he must meet the requirements established by the various universities.

6. A student may receive credit by participation in travel-study programs prior to high school graduation.

Foreign Language Department
Building 4, Room 531
Weber State College
Ogden, UTah 84408

Department of Languages
Orson Spencer Hall
University of Utah
Salt Lake City, Utah 84102

Department of Languages
Utah State University
Logan, Utah 84322

Department of Languages
Brigham Young University
Provo, Utah 84602

Department of Languages
Southern Utah State College
Cedar City, Utah 84720

SENIOR HIGH ADVANCED PLACEMENT	TEACHING ADVANCED PLACEMENT GRAMMAR	419 260 419 360
INSTRUCTIONAL OBJECTIVE:	Students will be able to review and expand their use of word forms and they will be able to understand and employ all aspects of word order.	COURSE OF STUDY REFERENCE: PP. 33-34

LESSON CONTENT

The students will review the imperfect past versus the preterite past. The following materials will be used: 1) a ditto of a reading selection employing both past forms, with guided questions, 2) examples of contrastive sentences written on transparencies taken from pages 92-115 of A Spanish Review Grammar Theory and Practice, Prentice-Hall, 1977 Holton/Hadlich/Gomez-Estrada. (A third year college text), 3) the preterit and imperfect sections on morphology and usage of the Amsco Third Year Workbook, and 4) Houghton-Mifflin's Visual Grammar Cards on past usage for visual clarification if needed.

Besides the basic distinctions in usage, the students will be held accountable for the forms of the regular verbs, irregular verbs, spelling change and stem-change verbs; the distinctions of the preterit and imperfect of conocer, saber, poder, tener, que, querer and ser and the preterit and imperfect of indirect discourse. The unit would, of course, take several days including testing and conversational items.

METHODOLOGY

Day one: Begin the unit with a three to five minute oral review of imperfect and preterit regular and irregular verbs. Practice with examples of verbs from the -a, -e, and -i sets such as hablar, comer, vivir; ver, ser, ir for the imperfect irregulars, and andar, querer, decir for examples of the preterit irregulars and oír, huir, sentir and dormir. Ask the students for the endings for each set and practice orally.

Hand out the reading selection (see story about Cristóbal Colón) and read aloud in class for practice in pronunciation and comprehension of the past tenses. Ask questions as to whether the actions were in progress or beginning or ending. This exercise will give the students a feel for the usage of both past forms together.

Homework assignment is to re-read aloud the selection at home at least three times, for the students will be asked to re-write this selection the next day in a testing situation in their own words using some guided questions. This will provide a good opportunity to detect spelling errors.

Meantime, (from pages 92-115 of A Spanish Review Grammar . . .) begin with two sentences written on a transparency which show basic distinctions of preterit and imperfect usage:

Cuando yo llegué, el ladrón salió por la ventana.
Cuando yo llegué, el ladrón salía por la ventana.

LESSON CONTENT

METHODOLOGY

Explain that usage is not one of structure; it is one of meaning. Both forms express "pastness," but they focus differently on the act in the past. The difference is one of aspect rather than tense. It is like the distinction we have in English between sentences like these: (on the same transparency)

The policeman hit him on the head.
The policeman was hitting him on the head.
The police used to hit him on the head.

The first of these sentences (all of them equally past in tense) suggest that a single blow was struck, and we speak of it as a complete, more or less instantaneous act, begun and ended at approximately the same moment.

The second sentence talks about the middle of the action, which might be a single blow in the act of being struck or more probably the middle of a series of blows. (We would need more context to decide which.) In either case, we do not refer to the beginning or the end of the act. "Was hitting" focuses only on the middle of an act or series of acts which began earlier and ended at some later time.

The third sentence, "used to hit" suggests a series of different occasions, a customary, often repeated act in the past. The Spanish imperfect and preterit aspects correspond partically to the English in that both "was hitting" and "used to hit" would be expressed with an imperfect, while "hit" could be a preterit.

LESSON CONTENT

METHODOLOGY

However, English often uses a simple past form like "hit" with the meaning of "was hitting" or "used to hit":

> Every time he passed by, the policeman HIT him on the head. (i.e., "used to hit")
>
> While the policeman HIT him on the head, the detective was holding his arms. (i.e., "was hitting")

The distinction which is made in Spanish is one between a view which focusses only on the middle of an act (as in "was hitting him on the head" or "used to hit him"), with no regard for its beginning or end, as opposed to a view which focuses on either the beginning, the end, or both. Study the following examples in order to decide whether they focus on the middle only or on the beginning and/or end. (Answers are given as well as explanations on pag. 95 of text.) (On transparency.)

e 1. They played until six o'clock.
b.e. 2. The Lord said "Let there be light," and there was light.
m. 3. My friend had no middle name.
e. 4. The Arabs occupied parts of Spain for over seven centuries.
m. 5. I often slept nine hours or more.
b. 6. Lazarus picked up his bed and walked.
m. 7. When too many letters accumulated, I would stuff them in the basket without answering them.
b.e. 8. When the farmer saw me, he closed the door.
m. 9. I knew all the details about her life.

Homework at this point would be taken from pg. 19 to 26 in AMSCO--students will be responsible for the forms only. Quiz next day would confirm their studies.

Follow the rest of the unic as outlined - pg. 96 on.

LESSON CONTENT

Cristóbal Colón y el descubrimiento de América

Quinientos años antes que Cristóbal Colón, llegaron los escandinavos a tierras del Nuevo Mundo. Y probablemente después de ellos siguieron otras tentativas anteriores a Colón para descubrir nuevas tierras y establecer colonias en este hermisferio. Pero es a Cristóbal Colón a quien el mundo reconoce como el verdadero descubridor de América porque, a diferencia de sus predecesores, Colón realizó su primera gran expedición bajo la protección de España, una de las naciones mas emprendedoras de la época. Y a sus primeros descubrimientos siguieron otros exploradores y conquistadores, y luego llegaron los misioneros y los colonizadores y los agricultores. De esta manera, el descubrimiento realizado por Cristóbal Colón marcó el principio de una nueva época y pasó a la historia como uno de los acontecimientos más importantes de todos los tiempos.

bajo: under
emprendedor: enterprising

acontecimiento: event

Colón nació en Genova, Italia, en el año 1451 de familia humilde. En su juventud trabajó ayudándole a sus padres y luego se dedicó al comercio y a la navegación. Trabajó como marinero en los barcos que navegaban en el Mediterraneo y más tarde, a causa de un accidente marítimo frente a las costas de Portugal, se estableció en ese país. Allí concibió la idea de que era posible llegar a China y a Japón por una ruta más corta, viajando hacia el occidente. Después de largas investigaciones y estudios desarrolló por fin un plan que le presentó al rey de Portugal. El rey, sin embargo, rechazó el proyecto. Colón entonces se dirigió a los reyes de España, Fernando e Isabel. Ellos, después de muchas dudas, le dieron por fin todo su apoyo, principalmente la reina.

desarrollar: develop

apoyo: support

El dia 3 de agosto de 1492 partió Colón del puerto de Palos, al mando de una flotilla de tres pequeños barcos, con 120 hombres. Siete semanas más tarde, cuando ya la mayoría de los

93

LESSON CONTENT

hombres empezaba a dar muestras de desesperación y rebeldía, uno de los marineros, llamado Triana, divisó por primera vez las tierras de América. Ellos, sin embargo, pensaron que eran las indias. La fecha era el 12 de octubre de 1492.

Colon regresó a España en enero del siguiente año. Luego realizó tres viajes más, en septiembre de 1493, en mayo de 1498 y el último en el mes de mayo de 1502. Regresó a España en 1504 y dos años más tarde, el 20 de mayo de 1506, murió.

No sabemos con certeza donde están los restos del Gran Almirante, pues hay una tumba en España, en la Catedral de Sevilla, y otra en Santo Domingo, capital de la República Dominicana. Ambas naciones aseguran que su "tumba de Colón" contiene los verdaderos restos del Descubridor de América.

A-LM Spanish: Level two--Unit 17 pp. 113, 114
Second Edition Harcourt, Brace, & World, Inc. 1970

dar muestras: show signs

METHODOLOGY

EXCERCISE BOOK: A-LM SPANISH LEVEL TWO
Unit 17 - Exercise 10

Write a story about Christopher Columbus and the discovery of America answering each of the following questions:

1. ¿Dónde y cuándo nació Colón?
2. ¿Cómo era su familia?
3. ¿Dónde trabajó Colón?
4. ¿Qué idea concibió él en Portugal?
5. ¿A quién le presentó su plan?
6. ¿Lo aceptó o lo rechazó el rey de Portugal?
7. ¿A quiénes se lo presentó después?
8. ¿Cuándo realizó su primera expedición?
9. ¿Cuántas expediciones realizó Colón?
10. ¿En que año murió Colón?

SENIOR HIGH ADVANCED PLACEMENT	LITERARY AND DRAMATIC SELECTION: LA DAMA DEL ALBA	419 662
INSTRUCTIONAL OBJECTIVE:	Students will become acquainted with the cultural background and characters of the drama, La Dama Del Alba, by Alejandro Casona.	COURSE OF STUDY REFERENCE: PP. 43-44 PP. 48-50

LESSON CONTENT

After dividing the play into time slots for the three to five week unit, begin with the first twelve pages. The students will begin to make vocabulary lists, begin to gain cultural experience from the background notes and the development of the characters, and begin to improve their reading skills.

They will read the selected pages at least three times, once skimming for plot, twice for detail and the third time in class. It is important to remember that some will leave the total reading until class, so a quick general quiz is often indicated each day.

(Note: references in parentheses refer to the numbered items found in Aspectos Para Analizar Una Obra Teatral.)

METHODOLOGY

I. Locate the setting of the play in Asturias through a classroom map and the notes in the front of the book. Make some brief comments about the life of this teacher-playwrite author and his experiences living in northern Spain. Include such items as the construction of the house, its mountainous location in relation to the town, the river, and the pasture lands for these are important to the development of the plot and the characterization of the personajes. The time of the year signals an important anniversary, the death of Angélica and the coming of the Eve of St. John, June 24, an occasion of festivities (see cultural notes in the appendix). (See #7 El Tiempo.) A brief commentary here should be sufficient, not more than five or ten minutes.

Have a large drawing of the interior room of the home, including all the objects that will figure so prominently in the play; la chiminea, las puertas que salen al fondo, el corral y a la cocina, la escalera al cuarto de Angélica and later el bastidor y el bordón de la peregrina y la hoguera. This helps explain and set the stage for the rustic setting in northern Spain (see #1 El Escenario and #2 Objetos del Escenario). Or provide the students with paper and have them draw and label the objects in the room. Draw on the board the relationship the characters who are introduced during these first pages have to each other or have pictures of each one. (See #5 Personajes-Esquema.)

LESSON CONTENT

Reading and Word Attack Skills

A. Vocabulary as well as language and culture may be learned through the use of the drawings or objects brought to the classroom, the footnotes on each page, the cultural notes in the appendix, the vocabulary lists handed out by the teacher, e.g., la hogaza, sarmiento, leña, candeal de la solana, harina, hojuelas de azúcar, torrija de juevo. Vocabulary can also be learned through idioms and phrases such as: Hazle caso a tu hermana, los niños tienen razón, no debieras hablar..., no tengas miedo, necesitan reír a gritos, ya está ensillada la yegua, ¿Manda algo?, Dicen que envenenaron al perro, tienen derecho a entrar..., no es día de hablar alto. Context can also give clues as to meaning of words as well as paired words, synonyms/antonyms and words within words that are already known.

B. These words and phrases may then be put into "daily expressions" and practice with Question/Answer or 'Pregúntele'" type situations. Grammar anaylsis or drills can be devised using the vocabulary also, e.g., No tengas miedo, Dicen que envenenaron al perro, harina, hojuelas de azúcar, tiene derecho a entrar. Formulate questions such as ¿Tienes miedo de las culebras? ¿Son venenosas? ¿De qué se hace de harina y hojuelas de azúcar? ¿Cuáles son algunos de los derechos que tenemos en nuestro país?

METHODOLOGY

II. Reading and Word Attack Skills

A. Explain the vocabulary on a selected list from the first 12 pages calling attention to known phrases, words, and idioms such as tener miedo, tener razón, etc., or to words within words such as envenenaron (envenenar - veneno - venenoso, venom - venomous), piedra encalada (cal - whitewash or lime) or the use of the subjunctive as in No debieras hablar... The use of vosotros will also appear in expressions as in "Cuando sepáis leer y escribir." Practice the vocabulary and idioms in the "daily expressions" keeping the time involved short.

B. Assign the various parts to different students and as they read, quiz them orally on the content or the vocabulary or the plot using the questions found in the back of the book and making up even more. These questions may be directed to the person reading or to others in the class. At the same time, illustrate the author's style of writing, descriptive passages, character development, humor or forshadowing through the use of vocabulary and phrasing. At the end of so many dialog lines, call on various students to summarize in Spanish the content thus far read. Another

LESSON CONTENT	METHODOLOGY
Ask the class to say what they don't want some other class member to do. ¿Que quieren que no hagan los demás? This will review and use the negative tu command. Begin with the two examples from the selection Not to think more and Not to be afraid (No pienses más and No tengas miedo.) Others may be: Don't write on the board. Don't eat candy. Don't get up. Don't touch your nose. (No escribas en las pizarra. No comas dulces. No te levantes. No toques la nariz, etc.	alternative would be to have each student summarize in Spanish on tape in another area adjacent to the classroom what the first pages were about. Include character description and plot development or simply a description of two of the characters such as la madre, Telva or the Abuelo.
C. Towards the end of the day's assignment, list on the board or a ditto, the items of vocabulary and idioms and questions about the events to come and the new characters and cultural background. Enhance this with your own excitement, the tone of your voice--mysterious, playful, enthusiastic--or have a drawing or an object to illustrate the next pages, asking the class why the illustration or object may be important. Make the students want to read the next section. Selected vocabulary and phrases which may be included from pages 12 to 20:	C. Excite the students' interest by showing them a picture of Martin and la Peregrina, but with a question mark where her face should be. Assign pages 12-20, the vocabulary and the following questions:

aparejada
la yegua
ensillar
la brana
apartar
el ganado
novillos
terneros
el mayoral
una capucha
un bordón

¿Quién es Martín, joven y fuerte montañés?

¿Por qué ladra mucho el perro?

Según costumbre, ¿qué traen los peregrinos a una casa?

¿Cómo es la Peregrina según los niños?

¿Jura el abuelo que no es la primera vez que le ha visto a la Peregrina?

LESSON CONTENT

Vale mas sembrar una cosecha nueva que llorar por la que se perdió.

¿Qué es rezar un rosario verde?

Las cosas hermosas siempre vienen de lejos.

ASPECTOS PARA ANALIZAR UNA OBRA TEATRAL

1. El Escenario:
   Ya que su representación es visual la forma tradicional del drama requiere el escenario para dar un sentido especial a la obra. Tiene que ver con el vestuario, la decoración, iluminación, sonido y efectos especiales del drama.

   Tarea:
   Hacer un dibujo de la escena o escenas de la obra. Indicar el sitio de muebles, puertas, ventanas, retratos, etc.

2. Objectos del Escenario:
   Es una amplificación del escenario pero en el cual se centra la atención del público a uno o varios objetos. Hay tres categorías no del todo bien definidas:
   a. Objetos activos: Esos objetos que de una forma u otra tienen importancia para el desarrollo o finalidad de la obra. Puede ser una pistola que se usa para matar a un personaje o puede tener un fin simbólico.
   b. Objetos neutros: Son esos objetos que se tocan o mencionan, etc., pero que en el final de la obra no tienen importancia. Puede ser un cigarro que se fuma, una taza de café que se bebe, etc.

LESSON CONTENT

c. Objetos pasivos: Objetos sin ninguna importancia con excepción de dar un "aire" de realismo a la obra y que nunca se toca o menciona. Ejemplo: una lámpara, un cuadro, etc.

Advertencia: Algunos objetos pueden evolucionar a medida que progresa la obra, aumentan de importancia.

Tarea:

Señalar los objetos activos y neutros de la obra. Indicar por qué los activos son importantes.

3. El Lenguaje:

El dramaturgo utiliza la palabra para definir el carácter de los personajes. El diálogo o monólogo de los personajes hace que se describan y se definan. Así es de suponer que un conde se expresará en distinta forma que un campesino. Por medio del lenguaje se puede saber si la obra es realista, fantástica o si contiene elementos de regionalismos, etc.

Tarea:

Indicar aspectos del lenguage que definen características de los personajes o de la obra.

4. Preguntas tras el Primer Acto:

El dramaturgo por lo general deja en la mente del espectador una serie de preguntas que contribuyen a la formación del problema o problemática de la obra. En su mayoría estas se contestan al final de la obra con el desenlace.

Tarea:

Repasar el primer acto y formular las preguntas que el dramaturgo ha dejado en la mente del espectador. Tienen que contestar al terminar la obra.

LESSON CONTENT

5. Personajes-Esquema:
   No se limita a los personajes que aparecen en la obra. Por medio de líneas y símbolos defina la relación de un personaje con otro u otros:

   A. . . . . ♡ . . . . . >B El personaje A quiere al personaje B.

   C ~~~~~~~~~~ >D El personaje C riñe con el personaje D.

   (Elvirita) Personaje que no aparece en la obra pero puede o no tener importancia en el drama.

   Tarea:
   Dibujar un esquema completo de todos los personajes que intervienen en el drama.

6. Personajes-Estudio Psicológico:
   Una vez terminada la obra se puede hacer un estudio psicológico de los personajes, en su mayoría los personajes principales. Este estudio se formula a base de las palabras y acciones del personaje que se estudia o de comentarios que de él hacen otros personajes. Los personajes principales son más complejos que los secundarios.

   Tarea:
   Hacer un estudio psicológico de los personajes principales.

7. El Tiempo:
   Por lo general una obra dramática consta de tres actos y el tiempo que transcurre entre los actos puede presentarse en diversas formas:
   a. Tiempo corrido: No hay ninguna interrupción o lapsus de tiempo. El primer acto empieza, digamos a las 6 y el último acto termina a las 8 del mismo día, o sea dos horas más tarde.
   b. Tiempo truncado: La obra empieza en Roma y termina 15 años más tarde en Caracas. El lapsus puede ser 15 años, días,

LESSON CONTENT

horas, etc., pero hay un período de tiempo que el espectador no experimenta. En este tipo de tiempo cabe el uso de conte atrás (flashbacks), sueños, etc., para regresar al pasado.

8. La Acción Dramática:
   Principalmente se refiere a la estructura tripartita de la obra:
   a. El problema: ¿de qué se trata la obra? ¿del amor, odio, guerra, etc.? ¿Cuál es el conflicto?
   b. El climax: el punto culminante o punto de suspenso de la obra.
   c. El desenlace: ¿Cómo termina la obra? ¿Cómo resuelve el problema? Si la obra consta de tres actos la identificación de este aspecto es mucho mas fácil.

   Tarea:
   Señalar y descubrir como la obra llega a estos tres puntos.

9. La Problemática:
   Excluyendo obras escritas con el propósito de hacer reír o de divertir, hay obras que se escriben para aportar un mensaje. La problemática de una obra suele ser lo fundamental, el gran problema que se discute o presenta. En muchos casos puede reducirse a algo abstracto: la existencia, el amor, el odio, etc.

   Tarea:
   Interpretar la problemática del drama.

10. Hilos Narrativos:
    La problemática suele ser el hilo narrativo principal y con frecuencia puede existir otros hilos narrativos secundarios (subplots). Estos sirven para hacer la obra más compleja y por lo general tienen una estructura tripartita en su acción dramática (ver punto ocho). Lo importante es que tratan otro problema distinto al de la problemática aunque no es de extrañar que se mezclen un tanto.

    Tarea:
    Señalar (si los hay) los hilos narrativos secundarios.